

How the Gallery Grew with Bill Withrow

WHILE DIRECTORS AT THE HELM OF OTHER CULTURAL institutions routinely come and go, for the past 25 years, William J. Withrow has chartered the course for the AGO and successfully sailed with it.

"IN JUNE 1960 WHEN I WAS APPOINTED TO THE STAFF OF the Art Gallery of Ontario, the annual budget was approximately a quarter of a million dollars and the full-time staff numbered 34. The physical plant of the institution (including The Grange), then called the Art Gallery of Toronto, measured 5,764 square metres. Today the operating budget, exclusive of art purchase monies, stands at almost \$9 million, the full-time staff numbers 206, and the size of the plant is now 27,455 square metres. To that might be added the growth of our collection from 3,429 to 10,700 works of art and the growth of our Membership from 4,748 to 27,413."

So starts the Director's address in the 1984/85 Annual Report of the Art Gallery of Ontario. The statistics, which sum up the achievements of the last 25 years, are both staggering and sobering at the same time. In a pragmatic sense, they represent the transformation of the institution – from the time William Withrow became its Director – from a small municipal gallery to the major art museum that it is today.

Yet, one must look beyond the numbers to find the real story of the AGO, or the story of William J. Withrow, for that matter. It does not take long to realize that the two are virtually interchangeable, and "How the Gallery grew with Bill," or "How Bill grew with the Gallery" might be equally appropriate titles for any such story.

Since mid-June, staff, friends, and associates have been celebrating Bill Withrow's auspicious Silver Anniversary as Director of the AGO. Several special functions were organized in his honour, and for once he was present not in his customary role of welcoming dignitaries and graciously introducing someone else,



In June 1985 William J. Withrow celebrated his Silver Anniversary as Director of the AGO.

but to receive the warm outpouring of affection from his friends and well wishers. These happy occasions, most notable of which were a staff reception, where he was presented with a giant cake in the shape of his beloved Gallery, and an elegant cocktail party given by the Board of Trustees, gave plenty of opportunity to reflect on the past, and to focus on the man, who for 25 years has chartered the course for the AGO, and successfully sailed with it.

"The metaphor of the captain of the ship," navigating the AGO through tricky waters," as John Bentley Mays of *The Globe and Mail* has put it, comes naturally to mind. William Withrow has survived into his late 50s with remarkable grace, in a difficult job described by a

staff member as a constant balancing act between the needs of the institution, the staff, the Board of Trustees, and the Government.

The longevity of Mr. Withrow is even more remarkable when we look at other cultural institutions in the country, many of them without a director for long periods of time, or others, where directors routinely last only a few years in the position. In Canada only Kenneth Saltmarche of the Art Gallery of Windsor has served longer than Bill Withrow.

The scope and demands of the job in today's difficult economic climate are clearly immense. Yet from the very beginning Bill Withrow has focussed on a long-term vision for the Gallery, and through steadfast commitment to quality and excellence, saw most of it realized by the 1980s. Today it seems unbelievable, that it was only eight years ago that Phase II of the great AGO expansion, which Bill Withrow has fought hard for and orchestrated so brilliantly, was finally finished. With the recent addition of the new conservation laboratory, the AGO is yet another step closer to realizing his final dream, the completion of Phase III – better known as Gallery 2000 – for which a capital campaign is about to be launched officially.

Bill Withrow's obvious capacity for a grand vision did not in the slightest diminish his legendary attention to detail, nor did he lose interest in the day-to-day operation of the Gallery. Indeed, over the years he has become famous for his customary routine of walking through the galleries, softly talking into a dictaphone, noting every single detail out of order.

Gallery staff members are clearly appreciative of Bill Withrow's management style. He is a great believer of the democratic process, able to delegate responsibilities, and gives his professional staff the freedom and confidence necessary for the development of long-term scholarly projects. He is fiercely loyal and protective of the institution and his staff, and stands

continued on page 2

Paintings by Eric Fischl

The Dark Side of Innocence

THE STAGED, FORCED ENCOUNTERS IN FISCHL'S PAINTINGS reveal universal truths about alienation, loneliness and sexual ambiguity in our contemporary society, from the point of view of a bewildered male adolescent. *Eric Fischl: Paintings*; Gallery of Contemporary Art; September 21 through November 3; Organized and circulated by the Mendel Art Gallery.

"It's all terribly simple: a 'functional', neutral environment, inter-changeable with a thousand other places. Within its nondescript universality, its all-American emptiness – its refusal to signify – are a number of more or less naked bodies, acting out an intimacy they don't seem to feel. They declare what almost seems to be an emergency eroticism, holding back the void of the surroundings. It's that simple: a convention of intimacy within a convention of emptiness, all with the flat immediacy of the photograph. Its sterility signifies the sterility of both the environment and the intimacy. Something stale, that we've seen before, in tacky movies, and supermarkets, proclaiming the secret that has at last become surface. We know it all, but it remains explosive. Nonchalant yet inflammatory, it is the style of our tragedy. It is the style of Eric Fischl's masterpieces."

So did the respected American critic Donald Kuspit describe the work of young New York painter Eric Fischl in the first issue of *C Magazine*, in 1983. Some of these large, provocative, sexually explicit paintings are now included in the exhibition, *Eric Fischl: Paintings*, curated by Bruce Ferguson, independent curator and critic from Montreal, for the Mendel Art Gallery in Saskatoon. The exhibition recently returned to Canada after a European tour, which included in its itinerary the Stedelijk Van Abbemuseum in Eindhoven, the Kunsthalle Basel, and the Institute of Contemporary Arts in London, England.

Eric Fischl is no stranger to Canadian art audiences. From 1974 to 1978 he was assistant professor of painting at the Nova Scotia College of Art and Design and had his first one-man show at the Dalhousie Art Gallery in Halifax in 1975. He exhibited extensively in Canadian group shows while in Canada, and continues to show regularly in a Toronto private gallery.



Eric Fischl (American, b. 1948) *The Old Man and the Old Man's Dog*, 1982; oil on canvas, 213 x 213 cm. Courtesy of Saatchi Collection, London, England.



Eric Fischl, *Year of the Drowned Dog*, 1983; portfolio of six colour etchings.

continued on page 2

John Gutmann's Enigmatic Reality

by Maia-Mari Sutnik

AN EXILE FROM HITLER'S GERMANY, GUTMANN viewed his new American homeland with a fresh sense of wonder that found the marvelous in ordinary everyday existence. *Gutmann*; Margaret Eaton Gallery; August 24 through October 20; Organized by the Art Gallery of Ontario.

The recent publication of *The Restless Decade: John Gutmann's Photographs of the Thirties*, to wide critical acclaim, has sparked new interest in the work of this prolific American photographer, who over five decades has documented life in America with unique insight and sensitivity. While Gutmann has exhibited photographs in over 60 exhibitions, including a major retrospective in 1976 at the San Francisco Museum of Modern Art, it is the current interest in re-evaluating the development of early 20th-century American photography and the pervasive interest in the Depression era that has contributed to Gutmann's rediscovery. A number of recent exhibitions have focussed on these periods in which photography enjoyed lively activity—in the glamorous fields of fashion, advertising, and in the time that saw the emergence of *f64* Group and *Life* magazine. In sharp contrast were the realities of widespread poverty that was documented in photographs of the Farm Security Administration and of the Photo League, which expressed the socio-political crisis of the disadvantaged. For all the photographic activity throughout the country, Gutmann's photography did not fit into the mainstream.

An exiled painter from Germany, Gutmann viewed his new homeland with a fresh sense of wonder and with an openness that found the marvelous in ordinary everyday existence. His vision exemplified from the beginning an independent approach, which allows us to both view and imagine the world at the same time.

Born in 1905 and raised in Breslau, Germany, Gutmann—a former master student of Otto Mueller, a teacher of painting and art history and member of the Die Brücke—took up photography in 1933 when Hitler's regime proscribed an end to his artistic career. Gutmann bought an expensive camera, faked the role of a photojournalist and armed with a contract from the Berlin agency of Presse-Foto, promptly departed for San Francisco to record America for European magazines. As Gutmann learned the rudiments of his new profession, he discovered in America a country with a "marvelous extravagance of life," where he found "a sense of surrealistic experience. Most everything was a found object, everything bizarre and marvelous," he said.

Consistently, Gutmann selected the kind of subject matter that would record an aspect of life and reveal the momentum of the event. He felt he knew how to get a good picture, relying on what he describes as "his painter's consciousness." He was also aware of his ability to exploit the characteristics of the medium, always able to purvey the unanticipated in photography and give ascendancy to multiple possibilities. As an example, in *Jitterbug* (1937) from his series of the segregated New Orleans Mardi Gras, Gutmann captured the exhilarating sensuousness of a masked dancer. On the empty street, her glistening presence in spellbound tension with the rhythmic sobriety of her partner. Such subjects of popular dances were in demand by international magazines, who wanted to convey a view of a young and vibrant America having



John Gutmann, San Francisco, 1985, photograph by Michael Mitchell.

The son of well-to-do Jewish parents, John Gutmann was born in Breslau, Germany in 1905. He studied painting, art history, and philosophy in a number of academies in Breslau and Berlin, and received his MA in 1928. Nazi persecution has forced him to change his vocation, and as an instant photo-journalist he emigrated to the United States in 1933. After five decades of prolific activity in the arts, Gutmann, Professor Emeritus at the San Francisco State University, received the Guggenheim Fellowship in 1977 as a recognition of his contribution to American photography.

John Gutmann, (American, b. Germany 1905) *Jitterbug*, 1937; silver print, 21.0 x 19.1 cm. Courtesy Fraenkel Gallery, San Francisco.



a good time even at a time of social and economic distress. Gutmann's dancers clearly do not adhere to such a didactic position. Rather than telling a direct story to which much of reportage aspired, his shot is set apart by its visual impact, ambiguity, and spontaneity.

It is not surprising that many of Gutmann's photographs were not part of magazine assignments at all. Gutmann retained many of his pictures and organized them into a personal archive. His methodology depended on a wide categorical spectrum of themes: *Documents of the Street*, *Automobile Culture*, the Depression, Ethnic Minorities, Women, Death, Graffiti, Structured Vision and an enigmatic category, *Beyond Reality*, among the several other themes that would cross-reference and overlap. Throughout these categories, form and content transpose and fuse. Often the visually straightforward information in one image would contrast with an expressionistic, gestural approach to the same subject matter in another. Throughout, his empathy is with structure that is revealed by content. While Gutmann's images recall the photographic practice of Germany's "new objectivity," they equally forecast stylistic tendencies and motifs that would be explored by future photographers, such as Robert Frank, Garry Winogrand, Lee Friedlander, and Lewis Baltz among others.

This exhibition surveys Gutmann's work from his earliest photographs taken in Berlin in 1933, through his landmark American images of the 1930s, a selection of photographs taken in China, Burma, and India

during the mid-forties, and later in Mexico and Europe, to his latest work on the streets of New York in 1981. The 137 photographs in the exhibition capture vivid street life, political propaganda, gamblers, gangsters, parades, women, sporting events, children, props, and graffiti.

Central to Gutmann's observation has been the celebrated automobile which he saw as the quintessential icon of America. Ever present, it appears on streets, in parking lots, garages, beaches, drive-ins, dumps, serving not only as a symbol of power, glamour, and prosperity, but also as a transport for bizarre ideological proclamations. Gutmann has sustained his themes, and continued to find his subject matter in the urban environment and in the wide range of human emotions, but it was the feeling of the irrational and the rational that polarized his vision. Photographic history has no name-tag for Gutmann; he himself prefers to be linked with the "unclassifiables." At the heart of his photographic genius is a surefootedness and a positive vision of the multiplicity that life offers.

A fully documented, illustrated catalogue accompanies the exhibition with a contributing essay by Michael Mitchell, Canadian photographer and writer.

Maia-Mari Sutnik is Coordinator of Photographic Services at the AGO.

Photographs of John Gutmann, Margaret Eaton Gallery
August 24 through October 20

BILL WITHROW continued from page 1

behind their decisions. As a result the employees are confident, and extremely productive. Recently, Frederik Eaton, current President of the AGO, remarked that Bill Withrow's greatest asset is people. Over and over again he has demonstrated his accessibility and excellent ability to work with a great variety of individuals, on all levels. A quiet, patient man, he has the unique capacity to stay outside of controversy, to weigh all options, and to find the just decisions.

As a founding senior member of the Canadian Art Museum Directors Organization, Bill Withrow is increasingly becoming a spokesman for the museum profession in this country. He recently was named Fellow of the Canadian Museum Association, in recognition of his outstanding contribution to the museum profession and cultural life in Canada.

Bill Withrow's work is not yet finished. In a recent interview he somewhat pessimistically reflected on the state of support for the arts in Canada today. "We in the art community have failed to give the policy-makers a vision of art in their lives," he mused. And this is Bill Withrow's ultimate challenge, the goal he set himself early in his career and continues to work toward everyday. For 25 years he has been tirelessly educating people in government, and if one day the true contribution of the arts to our society will finally be recognized it will be because of men like our Director. On his 25th anniversary we wish him the strength to carry on with the important work he does so well.

Editor

ERIC FISCHL continued from page 1

has sought so ardently to deny their meaningfulness, and a culture whose fabric is so worn out that its public rituals and attendant symbols do not make for adequate clothing. One, truly, does not know how to act! Each new event is a crisis, and each crisis is a confrontation that fills us with much the same anxiety that we feel when, in a dream, we discover ourselves naked in public!

But it is not the dream world that fascinates Fischl. His paintings are firmly rooted in reality and often suggest affinities with such realist painters as Edward Hopper (in the desolate, impersonal atmosphere of his private interiors), Winslow Homer (in the epic sweep of some of his narrative scenes), and even Edouard Manet (in his ingenious use of props and juxtapositions in his compositions). Fischl's pictures, however, do not present complete narratives. Rather, they are best perceived as stills from film or video—in the words of Pincus-Witten—as "cinematically framed," "suspended images of 'classical Freudian skin-flicks'."

Yet the scenes lack the spontaneity of a candid snap-shot or a still from a home movie. Kuspit also observes that Fischl's characters hover in a state of limbo, which signifies their fictional identity. In turn, these staged, forced encounters reveal universal truths about alienation, loneliness, and sexual ambiguity in our contemporary society, usually from the adolescent male's point of view. As Jean-Christophe Ammann points out, Fischl does not judge, but rather observes the world with "astonishment" through the

eyes of a confused, bewildered teenager. In addition, the voyeuristic attitude reinforces the strange artificiality of these scenes, and encourages a non-linear interpretation on several levels, in an "unfixed plurality" of meanings.

The discovery of complex, multiple messages in the narrative paintings of the German Expressionist painter Max Beckmann—the psychological relationships between his characters, and the cultural references as opposed to art references of Beckmann's art—has influenced Fischl's decision to become a figurative painter. To be able to transcend the narrow confines of private subject matter, and like Beckmann, deal successfully through personal concerns with the broader cultural, social, and political issues of contemporary life, has been of utmost importance to the artist. The 21 complex, emotionally charged works in the exhibition are proof that Fischl has brilliantly succeeded in achieving these goals.

The fully illustrated exhibition catalogue contains important in-depth essays by the curator Bruce Ferguson, critic Donald Kuspit, and Jean-Christophe Ammann, Director of the Kunsthalle Basel. To complement the exhibition, a selection of Fischl's works on paper from Toronto collections will be displayed in the Restaurant Corridor.

Editor

Eric Fischl: Paintings, Gallery of Contemporary Art
September 21 through November 3

Sunday	1	Monday	2	Tuesday	3	Wednesday	4	Thursday	5	Friday	6	Saturday	7
	8		9		10		11		12		13		14
	15		16		17		18		19		20		21
	22		23		24		25		26		27		28
	29		30	October	1		2		3		4		5

Events:

- Friday 6:** Film *Civilisation Series / Romance and Reality* 12:15 pm
- Saturday 7:** Honore Daumier / closing
- Wednesday 11:** Special Evening for Members / *Eye Spy* 7:00 pm
- Thursday 12:** Lecture: *Adventures in Connoisseurship / Jean Sutherland Boggs* 8:00 pm; Art & Aperitif 5:30 pm
- Friday 13:** Film *Civilisation Series / Man - The Measure of All Things* 12:15 pm
- Monday 16:** Helen Frankenthaler / closing; Sunday Start with Art / *Eye Spy* 11:00 am
- Wednesday 18:** Art in the Morning / *Eye Spy* 10:00 am
- Thursday 19:** Lecture: *Old Master Connoisseurship: Rembrandt and Bruegel / Joaneath Spicer* 8:00 pm; Art & Aperitif 5:30 pm
- Friday 20:** Film *Civilisation Series / The Hero as Artist* 12:15 pm
- Saturday 21:** Eric Fischl / opens
- Monday 23:** Lecture: *Changing Taste in Art / Francis Broun* 3:30 pm
- Wednesday 25:** Francophone Week begins
- Thursday 26:** Arthur Lismer and Lawren S. Harris / Members' Preview: 11 am-9 pm; Opening Ceremonies: 6:30 pm; Art & Aperitif 5:30 pm
- Friday 27:** Arthur Lismer and Lawren S. Harris / opens; Film *Civilisation Series / Protest and Communication* 12:15 pm
- Monday 30:** Lecture: *Prints/Prints/Prints / Peter Gale* 3:30 pm
- October 1:** Francophone Films: Riopelle 12:15 pm
- Thursday 3:** Francophone Films: L'Espace En Profondeur I,II,III 12:15 pm

The collection in focus

The Case of the Missing Dog

by Brenda Rix



Henry Fuseli (Swiss, 1741-1825), *Lear Banishing Cordelia*, c. 1787-9; oil on canvas, 267.3 x 364.5 cm. Collection AGO, Gift from the Contributing Members' Fund.

ON NOVEMBER 23, 1964, THE GALLERY ISSUED A NEWS release announcing the purchase of a gigantic oil painting of *King Lear Banishing Cordelia* by the Swiss painter Henry Fuseli (1741-1825). The release proclaimed "Art Gallery Buys Biggest Painting" and noted that the work was so large that it had to be shipped without its frame. Today the Gallery has several contemporary paintings that would compete with the Fuseli for the distinction of "biggest painting." Currently on display in the Laidlaw Gallery, this powerful theatrical work takes its place among the Gallery's collection of English School paintings by eighteenth-century artists such as Sir Joshua

Reynolds, William Hogarth, and Thomas Gainsborough.

Lear Banishing Cordelia (1787-89) was one of the first full-scale paintings executed in England that illustrated a theme from English literature. In 1789 it was one of 34 paintings exhibited at the opening of Alderman John Boydell's *Shakespeare Gallery* in Pall Mall, London. Boydell's scheme was designed to promote English art at a time when most artists were consigned to making portraits of aristocrats. He commissioned oil paintings of grand subjects and then enlisted engravers to reproduce the images in prints which were widely circulated.

One of Boydell's key supporters was Henry Fuseli, an eccentric Swiss painter who had been attracted to Shakespearean drama since his arrival in London in 1764. Fuseli's artistic imagination drew him to scenes of high emotional intensity, such as this one of an outraged Lear, who in his anger lunges at his daughter Cordelia, and banishes her for not matching her sisters' overt protestations of love.

Soon after the purchase of the painting, the Gallery acquired an impression of the stipple engraving that was made by Richard Earlom (1743-1822) in 1792 to reproduce the painting. Recently, during research for an exhibition of English engravings, comparison of the two works revealed an absence of specific details in the large Fuseli canvas which were evident in the Earlom print. Examination of the painting's history suggested that it had suffered some deterioration prior to the Gallery purchase. In



Richard Earlom (British, 1743-1822), after Fuseli, *King Lear; Act I, Scene I, 1792*; stipple on wove paper, 50.0 x 62.0 cm. Collection AGO.

June 1983, Eduard Zukowski, chief conservator at the Gallery, studied the painting under infra-red light and discovered some of the missing parts delineated in the engraving - a large white dog in the lower left corner, and above its head, a man's expressive hand. (The dog is visible to the naked eye if you look closely.)

Earlom's print has thus helped the Gallery to learn more about an important work in its Permanent Collection and may provide a guide for future restoration work on the painting. Meanwhile, Gallery visitors can look for the "missing" white dog in Fuseli's *Lear Banishing Cordelia*.

Brenda Rix is Assistant Curator of Prints and Drawings at the AGO.

Exhibitions

Frankenthaler: Works on Paper 1949-1984

Gallery of Contemporary Art through September 15
This exhibition includes a selection of some of Helen Frankenthaler's finest, most spontaneous and personal works over the last thirty-five years.

Curated by Karen Wilkin, the exhibition is organized and circulated by the International Exhibitions Foundation, Washington, DC with the support of SCM Corporation.

Honore Daumier 1808-1879: From The Armand Hammer Collection

Sam and Ayala Zacks Wing through September 8
A special selection of over 200 lithographs, oil paintings, drawings, watercolours, and bronzes by the French 19th-century master of political and social satire. Honore Daumier, from the collection of famous industrialist Dr. Armand Hammer. This exhibition is made possible by The Armand Hammer Foundation and Occidental Petroleum Corporation.

Eye Spy: The Search for Quality in Art

Gallery E through October 27
This special exhibition is designed to offer the visitor a challenging guide to connoisseurship and answer some of the perplexing questions about authenticity and quality in the visual arts. Organized by Adult Programs, Education Services of the AGO, with the generous support of ASOCLECTRIC limited.

Members and their guests are invited to preview *Canadian Jungle: The Later Work of Arthur Lismer and Alma Buddhi Manas: The Later Work of Lauren S. Harris* on Thursday, September 26, 1985 from 11:00 am to 9:00 pm. Opening ceremonies at 7:00 pm in the Walker Court.

Special events include gallery talks in the exhibitions and in the Permanent Collections, continuous special films in The Jackman Hall, and a book signing at 4:00 pm, when Dennis Reid - AGO Curator of Canadian Historical Art, organizer of the exhibitions, and author of *Canadian Jungle and Alma Buddhi Manas* - will be present to meet Members and their guests. Throughout the afternoon and evening, the Walker Court will feature music, regular bar service, and complimentary tea (3:00-5:00 pm).

Watch for features on the exhibitions in the next issue of AGO News.

Photographs of John Gutmann Margaret Eaton Gallery through October 20

The exhibition focusses on the long and eventful career of John Gutmann, American photo journalist, well known for his penetrating personal observations of people during his travels throughout America, China, India, and Europe. Organized by the Art Gallery of Ontario.

Canadian Jungle: The Later Work of Arthur Lismer Sam and Ayala Zacks Wing

September 27 through November 24

The exhibition is second in a series which challenges the general view that the work of the various members of the Group of Seven declined in quality following the dissolution of the Group in 1932. *Canadian Jungle* follows Lismer's later career as an important art teacher and focusses on the development of his art alongside his teaching activities. Naturally affected by the concerns of art education, Lismer during the forties increasingly concentrated his attention on formal values, in themes found while on summer holiday breaks, which he worked up in a series of intense small paintings. His discovery of the great rain forests of the Pacific Coast then opened a flood of highly expressive work during the fifties. Largely hitherto unknown, it is the crowning achievement of a life's work. Organized and circulated nationally by the AGO. The exhibition is made possible by a generous grant from the Chemical Bank of Canada and National Museums of Canada.

Alma Buddhi Manas: The Later Work of Lauren S. Harris

Sam and Ayala Zacks Wing through September 27 through November 24
The exhibition examines the post-Group of Seven works of Lauren Harris, and traces his development as one of Canada's first important abstract painters. The approximately 80 works in the show demonstrate how Harris' commitment to abstraction grew out of earlier artistic concerns, and evolved through compositions abstracted from the Canadian landscape, influenced by nationalistic feelings, Eastern thought, and contemporary abstract art. By the 1940s his work became firmly aligned with the international movement of non-objective art, and ultimately led to what he referred to as his "abstract expressionism" in the 1950s. Organized and circulated nationally by the AGO. The exhibition is made possible by a generous grant from the Chemical Bank of Canada.

Eric Fischl: Paintings

Gallery of Contemporary Art through September 21 through November 3
Guest curator Bruce W. Ferguson presents about 20 recent, large-scale, figurative paintings of New York artist Eric Fischl, which depict provocative views of middle-class America. In his often disturbing and highly charged paintings, Fischl focusses on a wide range of suburban images of social and personal alienation, sexual ambiguity, and ceaseless quest for diversion. Organized and circulated by the Mendel Art Gallery.

Eric Fischl: Selected Drawings Restaurant Corridor

September 21 through November 3
A selection of drawings by New York painter Eric Fischl from Toronto collections complementing his exhibition of paintings installed in the Gallery of Contemporary Art.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw, and Leonard Galleries
Fourteenth through 20th-century paintings from the Gallery's Permanent Collection and long-term loans; 19th- and 20th-century sculpture and major paintings from the Contemporary Collection.

Georgia Ridley, John Ridley, and J.S. McLean Galleries
Selections of Canadian historical art from the Permanent Collection.

Signy Eaton Gallery
Selections of Canadian contemporary art from the Permanent Collection.

Henry Moore Sculpture Centre
Plasters, bronzes, and graphics from the Gallery's Moore Collection.

Walter Trier Anteroom
Selections from the Trier-Fodor Foundation Gift.

Print and Drawing Galleries
Selections from the Permanent Collection and loans.



Lawren S. Harris (Canadian, 1885-1970), *Abstraction, 1957-8*; oil on canvas, 120.0 x 94.2 cm. Collection LSH Holdings Limited, Vancouver.



Arthur Lismer (Canadian, 1885-1969), *Skunk Cabbages, c. 1956*; oil on board, 30.5 x 40.6 cm. Collection Marjorie Lismer Bridges, Ashton, Maryland.

Extension Services

The following exhibitions will be circulated by Extension Services during September 1985. Dates are subject to change.

The 1940s: A Decade of Painting in Ontario
Agnes Etherington Art Centre, Kingston through October 6

David Thauberger: Prints
McMaster University Art Gallery, Hamilton September 2-28

Recollections: Ten Women of Photography
Presentation House Art Gallery, Vancouver September 5-October 27

Contemporary International Screenprints:
Selections from the Gift of Mr. and Mrs. Neville Burston Art Gallery of Algoma, Sault Ste. Marie September 11-October 6

Augustin Anaitoo
Kitchener/Waterloo Art Gallery, September 19-November 3

Portraits in Action: Travelling Hands On
Aurora Public Library, Aurora September 24-October 14

"Artists with their Work" Programs

Mark Gimes: Installation
Art Gallery of Algoma, Sault Ste. Marie through September 15

Milly Ristvedt: Painting
Thunder Bay National Exhibition Centre and Centre for Indian Art, Vancouver through September 22

Shelagh Keeley: Installation/Drawing
White Water Gallery, North Bay September 5-28

Jennifer Dickson: Graphics
Hennepin Art Gallery, Welland September 6-28

Jan Winton: Graphics
Thunder Bay National Exhibition Centre and Centre for Indian Art, September 25-October 20

Courses

A Connoisseur for Today: The Best of Kenneth Clark
David Wistow AGO Education Officer, Adult Programs Department

The Jackman Hall
Wednesdays, September 11, 18 & 25, 6:30 pm
A stimulating, three-session program exploring the life and ideas of

Kenneth Clark, the greatest of 20th-century connoisseurs. Combines slide presentations, three episodes of the *Civilisation* series, and a "looking" workshop in the galleries.
Session 1 - September 11 Session Introduction to Clark's life and a viewing of *The Worship of Nature*.
Session 2 - September 18 Session A discussion of Clark's revolutionary approach to the visual arts followed by a viewing of *The Pursuit of Happiness*.
Session 3 - September 25 Session A screening of *The Light of Experience*, complemented by a session in the galleries with our important Dutch collection.

Free with admission on a first come basis.

Lectures

Adventures in Connoisseurship
Dr. Jean Sutherland Boggs, Special Advisor to the Minister of Communications, Government of Canada

The Jackman Hall
Thursday, September 12, 8:00 pm
Dr. Boggs, former curator at the Art Gallery of Ontario, and former director of the National Gallery of Canada and the Philadelphia Museum of Art, highlights some of the challenging problems of connoisseurship experienced during her distinguished career.
Free admission on first come basis.

Old Master Connoisseurship: Rembrandt and Brueghel
Professor Joaneath Spicer, Department of Fine Art, University of Toronto
The Jackman Hall
Thursday, September 19, 8:00 pm.
Dr. Spicer discusses some of the intriguing and often controversial issues of Old Master connoisseurship, focussing on her own important research into Rembrandt and Jan Brueghel.
Free admission on first come basis.

Changing Taste in Art
Francis Brown, AGO Education Officer, Adult Programs Department
The Jackman Hall
Sunday, September 22, 3:30 pm
repeated: Wednesday, October 2, 8:00 pm
Some artists enjoyed enormous success during their lifetimes, but were later consigned to oblivion. Others laboured in anonymity but are highly regarded today. This lecture will explore some of the more interesting examples of fluctuations in taste.
Free with admission on a first come basis.

PRINTSPRINTSPRINTS
Peter Gale, AGO Senior Education Officer, Adult Programs Department
The Jackman Hall
Sunday, September 29, 3:30 pm
repeated: Wednesday, October 9, 8:00 pm
Looking at prints presents special problems! This lecture will investigate both traditional and contemporary printmaking techniques, essential for any connoisseur assessing the finer qualities of this major and increasingly popular art form.
Free with admission on a first come basis.

Master Forgers: Charlatans of the Art World
David Wistow, AGO Education Officer, Adult Programs Department
The Jackman Hall
Sunday, October 6, 3:30 pm
repeated: Wednesday, October 16, 8:00 pm
As long as works of art have been created, there have been fakes. A historic look, including the greatest forgers - van Meegeren, de Hory and the Kriehoff specialist, Tom Keating - followed by a screening of a special doc film on forgeries.
Free with admission on a first come basis.
Watch for additional lectures in conjunction with Eye Spy in the October issue of AGO NEWS.

Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable through stimulating discussion. Topics are available at the Information Desk. Join us during September:
Tuesday to Thursday at 12:15 pm and 2:00 pm
Thursday at 7:30 pm
Friday at 11:15 am and 2:00 pm
Saturday at 2:00 pm** and 4:00 pm
Sunday at 1:00 pm and 4:00 pm
Sunday "Talk of the Week" by Gallery staff at 2:00 pm
*Artful Conversation, a program of offered every Friday, features a half-hour Gallery Talk followed by an informal discussion over complimentary coffee.
**On the last Saturday of each month, this talk will be signed for the hearing impaired.

The Grange

Built around 1817, The Grange is an important part of Ontario's heritage. Once a centre of social and political life in Upper Canada, it is now among the most popular museums in Toronto.

The Grange was the residence of two generations of the Boulton family and for 35 years the home of Goldwin Smith. In 1911 it was donated to the Art Gallery of Ontario as its first permanent home. Restored to a "Gentleman's House" of the mid-1830s, The Grange portrays a privileged lifestyle.

Free with admission to the Gallery. Adult tours are arranged by calling 977-0414, ext. 237. For school tours, call ext. 200.

Wanted: Volunteers to spend 4 hours a week in the 19th century. Call 977-0414, ext. 237.

Travel AGO

Brochures for the following Travel AGO Tours are available on request from the Volunteer Office.

New Mexico

October 3-9, 1985

Discover the art and architecture of a rich assortment of cultures – the Pueblo Indians, Spanish missionaries, and early settlers who trekked the Santa Fe trail. Albuquerque offers an introduction to the art of the Southwest and a viewing of the spectacular hot air balloon festival.



Santa Fe is renowned for its native and contemporary galleries and is itself a gem of Spanish colonial architecture. Taos represents Pueblo country where we will visit Indian craftsmen of international reputation. Some of the finest art, however, is the scenery – soft purple mountains speckled with autumn's yellow aspens! Join us for this exciting and informal trip, and don't forget your camera!

Italy – Three Cities

October 14-November 6, 1985

Our three one-week tours to Venice, Florence, and Rome are completely sold out! Watch for news of future Italian trips – some exciting ideas are in the works!

Washington, DC and The Treasury Houses of Britain

February 24-27, 1986

This Capital city hosts an outstanding collection! Visit the National Gallery to view 18 specially designed period rooms displaying fine decorative objects from 200 private country homes. Our tour also includes visits to the Freer and Phillips galleries, and to Dunbarton Oaks.

England: Oxford, Kent, and London

April 23-May 2, 1986

Many works of fine and decorative art will be seen against the rich social background of the English country home and estate – a perfect follow-up to the *Treasure Houses of Britain* exhibition in Washington, DC. Our plans also include private receptions and collections, a day visiting seaside villages, and three exciting days in London. Catch the surprising details of this tour in October's AGO News.

Looking Ahead

The following trips are still in the planning stages:

Belgium – Fall 1986

Japan – Fall 1986. A repeat of our successful 1984 tour.

Gallery Hopping

Downtown Sculpture – Outdoors and In

Wednesday, October 23

We first visit the Toronto Sculpture Garden and enjoy a special viewing over coffee at La Macquette restaurant next door. Afterwards, we tour the famous Toronto Dominion Bank collection of Inuit sculptures in their new home, the recently built IAT Tower. Then our bus will take us past several important outdoor works of art, both historic and modern en route to the University

Club for lunch and a look at its fine collection of Canadian art.

The bus departs from the AGO at 10:00 am and leaves us at the University Club. Tickets are \$20. A project of the Volunteer Committee.

Members' Activities

Art & Apéritif

Every Thursday at 5:30 pm at the Membership Desk in the lobby, join a tour of one of the current exhibitions and a get-together afterwards in the Members' Lounge. Guests welcome. For topic, call the Information Desk on the day of the tour or pick up the monthly listing. No tickets or reservations needed. This program continues during the autumn and winter months.

For the following programs tickets must be purchased in advance. There are no refunds after three days prior to the scheduled event. To order tickets please follow the instructions on page 6. A Member may buy up to four tickets. A project of the Volunteer Committee.

Sunday Start with Art

Coffee, juice, and croissants are served in the Members' Lounge at 11:00 am one Sunday each month, followed by a tour at noon. Tickets are \$5.

Eye Spy: The Search for Quality in Art

Sunday, September 15
Enjoy the challenges and pleasures of connoisseurship in this intriguing show. Join Douglas Worts, Adult Programs staff, for a tour at noon.

The Later Works of Lismer and Harris

Sunday, October 20
Experience the artistic explorations of their later years. Join us in the Members' Lounge at 11:00 am, followed by the tour at noon.

Art in the Morning

Coffee in the Members' Lounge at 9:30 am, followed by a tour at 10:00 am. Tickets are \$3.50.

Eye Spy: The Search for Quality in Art

Wednesday, September 18
Join David Wistow, Adult Education staff, for this intriguing exhibition on art connoisseurship.

Eric Fischl

Wednesday, October 9
Provocative views of middle-class America as presented by this contemporary American figure painter.

Special Evenings for Members

Eye Spy: The Search for Quality in Art

Wednesday, September 11
Tour of this exhibition by Douglas Worts, Adult Education staff. Tour at 7:00 pm, followed by dessert and coffee in The Restaurant at 8:15 pm. Tickets are \$8.

Eric Fischl

Wednesday, October 23
Join special guest speaker Chief Curator Rod Nagasard for a stimulating discussion of Fischl's provocative views of suburban alienation and sexual ambiguity. Tour at 6:00 pm, followed by dinner in The Restaurant at 7:30 pm. Tickets are \$22.50.

Shops and Services

Gift certificates, valid for one year, are available in denominations of \$10, \$25, and \$50. Now redeemable in all AGO outlets, Art Rental, and The Restaurant.

Art Rental Services

Art in the Office
Volunteers are available to visit your business premises and advise on a selection of works to rent.

The Museum Shop

For back-to-school purchases, choose from the selection of high quality art supplies and unique educational toys. 10% discount for Gallery Members.

Behind the scenes

Volunteer Highlights

THE ART GALLERY OF ONTARIO'S FUND-RAISING EFFORTS have been well served over the past fiscal year by a contingent of 700 enthusiastic volunteers.

The AGO's Volunteer Committee was invited to co-organize the annual Brazilian Ball and became the fortunate recipient of the proceeds from this successful social event, which this year appropriately adopted the theme of a Venetian Masked Ball. With the proceeds, the Committee was able to co-sponsor *The European Iceberg* exhibition and support the Volunteer Committee's Purchase Fund, which made possible the purchase of several important works from the exhibition.

The Impulse Shop has proven to be a very successful new addition to the retail operations with sales going well beyond initial projections. The Reproduction and Jewellery Shops also reported boosted sales due to contracts with corporations and institutions.

Art Rental saw a substantial increase in rentals and sales, partially due to an extended rental period of six months that has proven to be popular with clients.

More tangible results of volunteer efforts included the establishment of a special fund in honour of Miss Margaret Macchell, who recently retired from the Gallery after 30 years of dedicated service. In recognition of her valuable contributions to virtually every department of the Gallery, the Fund will support studies in museology.

Sleuthing with a Computer

IN THE TRY YOUR EYE SECTION OF EYE SPY, CURRENTLY on view in Gallery E, the visitor is brought face to face with a most unusual item in an exhibition.

For the first time ever, a Macintosh computer is installed at the Gallery along with splendid Old



The Jewellery Shop

Dad Swinson's 'Eagle's Head' necklace is only one of the many dramatic and unique designs in silver created for the Jewellery Shop by Canadian artists. Lynn Wiggins is featured as the Artist of the Month.

The Reproduction Shop

Off to college? Decorating your first apartment? Do it inexpensively with splendid new posters from the Reproduction Shop. Also available are do-it-yourself metal frames and museum mounting. 10% discount to Gallery Members.

The Book Shop

The special displays *International Artists Books* in The Book Shop and *Bookworks* in the Library foyer, are featuring books created by artists. They bring attention to the increasingly popular international phenomena of visual artists using the book as an independent art form.

Made by contemporary Canadian, American, and European artists, the books displayed in *Bookworks* are in the collection of the E.P. Taylor Reference Library, and are presented with the assistance of Lehner Travel Service Ltd. The selection of artists' books in The Book Shop are available for purchase.

Both exhibits reveal ingenious expressions of individuality not possible by traditional book production methods. The Book Shop will also feature a portfolio of limited edition (225) original serigraphs by Jean Paul Lemieux. Can-

ada, Canada, signed and numbered. Available at \$9,000 a set.

Members' Lounge

Meet for drinks or a light luncheon in the elegant room overlooking the Walker Court, reserved for Members and their guests. A selective menu. Fully licensed. No reservations.

Norma Ridley Reading Room

A quiet space off the Members' Lounge, reserved for reading exhibition catalogues or current art periodicals and magazines.

Membership Desk

This Membership service and information area in the lobby welcomes inquiries, handles new and renewal memberships and gift memberships, and provides information on Members' benefits and programs.

The Coffee Shop

A pleasant snack stop on your AGO tour.

The Restaurant

The popular main floor dining room offers a diverse and moderately priced menu. Our pleasant garden patio is open for lunch or dinner. Fully licensed. Reservations accepted.

Notice to Members

The Membership mailing list is made available to arts and private sector organizations to circulate information which the Art Gallery of Ontario feels will be of interest to Members.

If you do not wish to receive



Macintosh computer game featured in Eye Spy.

One of the many spectacular costumes at the Brazilian Carnival Ball.

Masters and fakes masquerading as masterpieces.

Real and aspiring experts on art can test their skills at connoisseurship by playing either of two computer games, both of which simulate the pleasures and frustrations of sleuthing in the art world. The thrill of the potential discovery of a long-lost masterpiece, and the frenzied search for answers to such perplexing questions as "Who did it?" "What is it?" "When was it done?" are brought surprisingly close to real life experience.

These games were conceived and written by Douglas Worts, Education Officer with Adult Programs, and Colleen Skidmore, a volunteer docent who has recently worked as a freelance production assistant on a 13-part television program on computers for TVOntario. Specially created for the exhibition, the games were fine-tuned and programmed with the help of Michael Bayer, a student in the computer program at the University of Waterloo, who works part-time at Apple Canada Inc.

One of the games is aimed at beginners, while the second is for full-fledged connoisseurs. Both are utilizing the latest techniques available from Apple Canada Inc., who generously supplied the computer for the duration of the exhibition.

This is the first time ever that a computer game has been used as an educational tool at the AGO.

such material, please advise the Membership Office, giving your Membership number (on mailing label) in order to withdraw your name from the mailing list for third party use.

Films

Civilisation Series

Presented by the late Sir Kenneth Clark, this personal view of the development of Western civilization is one of the best known series ever made by the BBC, as fresh and fascinating now as when it was first shown. The series was acquired for the Edward P. Taylor Audio-Visual Centre through the generosity of Mr. and Mrs. A. Bram Appel and an anonymous donor and will appropriately receive its first complete screening in conjunction with the exhibition *Eye Spy: The Search for Quality in Art* to October 27 in Gallery E. Clark's shrewd mind and wonderful eye combine with an admirable generosity of taste in exploring many of the issues that are raised in *Eye Spy*. The series continues each Friday at 12:15 pm in the Jackson Hall until November 15. Entrance is free with admission to the Gallery.

Friday, September 6, 12:15 pm

Romance and Reality

A look at the achievements of the late Middle Ages – the great Gothic cathedrals, Giotto, Dante, and the religious zeal of St. Francis.

Friday, September 13, 12:15 pm

Man – the Measure of all Things
Explores the extraordinary genius of the Renaissance – the remarkable artistic monuments of Urbino, Mantua, and Florence. "The Athens of a new age."

Friday, September 20, 12:15 pm

The Hero as Artist
Presents the lives of Leonardo da Vinci, Raphael, Michelangelo and their Papal patrons.

Friday, September 27, 12:15 pm

Protest and Communication
Studies the age of the Protestant Reformation – Erasmus and Luther, Holbein and Dürer, and the revolutionary impact of the printing press.

Francophone Week

The AGO extends a special welcome to French-speaking visitors during Francophone Week. In conjunction with the third annual Francophone Week in Toronto (September 25–October 6), the AGO will offer a

New Gallery Hours Starting in January 1986, the Gallery will be closed Thursday nights. Admission will be FREE on Wednesday nights from 5:30-9:00 pm.

special tour of the galleries in French on Thursday, October 3 at 7:00 pm.

There will be a special film program in French throughout the week, and assistance in French will be available for families participating in the "Hands On" program on Sunday, October 6.

Francophone Week offers everyone an opportunity to see the Gallery from a new perspective. For more information about Francophone Week activities, contact André Dionne, Centre Communautaire Francophone, at 367-1950.

Special Francophone Films

October 1, 12:15 pm

Riopelle (54 mins., col.)

A rare opportunity to see Riopelle at work in his studio at the Maeght Foundation, with friends and at home in the forests of Quebec. A National Film Board production. In French with English subtitles.

October 3, 12:15 pm

L'Espace sans Profondeur

(28 mins., col.)

An investigation of perspective drawing using both realistic and abstract examples.

12:45 pm

L'Espace sans Profondeur I

(28 mins., col.)

A look at the question of perspective as it is achieved through colour and proportions.

1:15 pm

L'Espace sans Profondeur II

(28 mins., col.)

Developments in perspective at the turn of the century influenced the idea of space in modern art. Works by Cézanne and Pellan are explored in the last of the three films produced by Radio Canada.

Hands On

Hands On

This Family Program will be closed during September in preparation for the upcoming Fall installation. Hands On re-opens on Sunday, October 6.

International Press Coverage

The World at our Doorstep



by Elizabeth Addison

THE RECENT FLURRY OF FEATURE ARTICLES IN THE INTERNATIONAL PRESS ON AGO exhibitions is paralleled by a notable increase in tourist traffic at the Gallery.

In recent years the Art Gallery of Ontario has caught the attention of the press worldwide with its important scholarly exhibitions. As a result, leading international magazines and newspapers have increased their overall coverage of AGO programs.

Press information is distributed internationally for all major exhibitions, but as Gail Hutchison, AGO Communications Manager explains, "the amount of response relates directly to the originality and scope of the subject and to carefully planned follow-up contacts. In addition, each exhibition has its own special audience beyond those interested chiefly in the visual arts and we must see that we reach these people through special interest publications."

If originality and scope are the criteria for press coverage, then AGO exhibitions score high. A flurry of feature articles in American, European, and Canadian press on our exhibitions in the last two years is the evidence. Interestingly, this is paralleled by a notable increase in tourist traffic at the Gallery. Almost half of all AGO visitors come from outside Ontario, and 74% of all non-local visitors come from the US and other countries. In the last two years, there has been a 75% increase in non-Canadian visitors to the Gallery. They come, in many cases, because they have read or heard about the Gallery and its exhibitions. These include exhibitions organized by our institution in addition to those which originate in some other part of the world, and make the AGO their only Canadian venue.

Several recent AGO exhibitions have been well received by the press and the public when travelling to faraway places. Alex Colville: *A Retrospective*, curated by Dr. David Burnett, has just completed a two-year exhibition tour to ten major international centres, including Berlin, Cologne, Tokyo, Beijing, and London, England.

In China articles carried by the *Ning Pao Weekly*, the *Hong Kong Standard*, the *South China Morning Post*, and the *China Daily* all expressed great interest in Colville's work and analyzed his art carefully in the context of the art historical traditions of Western Art. "The exhibition is well worth a visit - we don't see Canadian art much in Hong Kong, and more would be welcome!" wrote the *South China Morning Post*.

According to McClelland and Stewart, co-publisher of the accompanying exhibition catalogue, sales of the German, Italian, and English editions are going strong.

Another major exhibition organized by the Gallery was *The Mystic North: Symbolist Landscape Painting in Northern Europe and North America 1890 - 1940*, curated by Chief Curator Roald Nasgaard. It travelled to Cincinnati after leaving the AGO and was written about extensively by the American and European press, including feature articles in *The Norway Daily*, *Bergens Tidende*, and *Zürich Zeitung*.

The Etchings of James McNeill Whistler, curated by Dr. Katharine Lochan of the AGO, opened at the Metropolitan Museum of Art in New York, the only Canadian organized exhibition ever to be given that honour. The exhibition catalogue, written by the curator and co-published with the prestigious Yale University Press in England, was described by *The New York Times* as a publication "that tells more than any specialist needs to know about techniques, papers, dates..." Extensive press coverage included articles in the *London Times*, *L'Arte Illustrata*, and the *Print Quarterly*. These articles and others praised the exhibition and the pioneering scholarly work that for the first time placed Whistler's etchings in their proper artistic context. The international press had a field day with *The European Iceberg: Creativity in Germany and Italy Today*. The exhibition was coordinated by Roald Nasgaard and curated by the renowned Italian curator and critic, Germano Celant. Nasgaard and Celant both felt that Toronto and the AGO was the right place for what Celant called "a jam session of the arts." Critic Karen Wilkin said in an article in *Artnews*, that "the result was the most ambitious, the largest and, theoretically at least, the most comprehensive exhibition of contemporary art ever organized by the AGO." Important international newspapers such as *Die Welt*, *Cultures* in Naples, and *The New*

A note from the Publisher

With this inaugural September issue we are pleased to present to you the new name and new look of our Membership newsletter. We hope you'll agree that the new format presents the many exciting events that take place at the Gallery in a livelier, more entertaining manner. The new design features articles in a spacious and readable format which allows for better use of photographs, and the full array of monthly events and programs are organized into a practical, easy-to-use listing. Some of the new, regular features introduced are *Calendar of Events*, *Behind the Scenes*, and *Collection in Focus* columns. AGO News will continue to feature articles about upcoming exhibitions written by our curators, but it will also include stories and profiles about people at the Gallery, and reports on important issues affecting our institution.

In short, AGO News will be reporting to you from behind the scenes at the AGO.

There will be more and larger issues of AGO News. Starting in September, it will be published eleven times a year, with a double issue in July/August, and every issue will be six pages.

We sincerely hope that the new format will help you to get to know your Gallery better.

Your comments are much appreciated.

Anne Greaves
Publisher/Manager of Membership Services

York Times carried critical reviews, in addition to articles in major art magazines such as *Artforum*, *Artnews*, *Progressive Architecture*, *BauX-Art*, *The Spectator*, *Parkette*, *C Magazine*, a critical review based in Toronto, has published a special section this summer dedicated to an in-depth discussion of *The European Iceberg*, which rounded out the strong national coverage for the exhibition.

Another contemporary show, *The 1984 Miss General Idea Pavilion*, was a 16-year retrospective of a Toronto-based avant-garde artist trio. It was organized by the AGO, but toured overseas first, where it received rave reviews. According to an official at the Stedelijk van Abbeuseum in Eindhoven, The Netherlands, the attendance for the exhibition was greater than any other exhibition held there before.

The Art Gallery of Ontario was the only Canadian venue on the tour of three important European-organized exhibitions in the last two years, and benefited from international press coverage surrounding these events. They were: *Dutch Painting of the Golden Age from the Royal Picture Gallery*, from the Mauritshuis in The Hague, *Leonardo: Studies for the Last Supper from the Royal Library at Windsor Castle*, and *Hockney Paints the Stage*, based on David Hockney's set designs for opera and ballet.

This increased international activity in exhibition exchanges and press coverage demonstrate that the AGO is becoming a key player in the international art museum network. Through our scholarship and global communication channels we hold a respected place in the world cultural community.

Elizabeth Addison is Manager of Marketing at the AGO

General Information

Admission
Adults: \$3.50
Seniors with cards: \$1.50
Fridays FREE for Seniors
Students: full-time with cards: \$1.50
Family (2 adults with children under 19): \$7
Members: FREE
Children under 12 (accompanied): FREE
Students: 5:30-9:00 pm: FREE

To protect works of art we ask visitors to major exhibitions to check strollers, backpacks (frontpacks acceptable), large cases, parcels, and umbrellas.

Membership
Young Member (under age 25): \$15
Non-Resident (100 km beyond Toronto): \$25
Individual: \$35
Family/Dual: \$50
Supporting (tax deductible donation): \$100

Available at the Membership Desk in the lobby and by mail or telephone from the Membership Office. Visa, MasterCard, and American Express accepted.

Several other categories of contributing annual membership, including the Curators Circle, are available to recognize donations at higher levels. For information call the Development Office.

Gallery Hours
Tuesday, Thursday, Friday, Saturday and Sunday: 11:00 am-5:30 pm; Wednesday: 11:00 am-9:00 pm. Closed Monday (The Restaurant and Shops open).

The Grange Hours
Daily 12:00-4:00 pm; Thursday 12:00-4:00 pm and 6:00-9:00 pm. Closed Monday.

Gallery Shops
The Book Shop. The Reproduction Shop and The Impulse Shop are open daily 10:30 am-5:30 pm. Wednesday, Thursday 10:30 am-9:00 pm. The Jewellery Shop: Monday 12:00-4:00 pm and regular Gallery hours.

Art Rental Service
Open for viewing regular Gallery hours. Open for business Tuesday to Sunday 11:00 am-4:00 pm; Thursday 11:00 am-9:00 pm.

Edward P. Taylor Audio-Visual Centre
Open Tuesday to Friday from 11:00 am-5:00 pm.

The Restaurant
Luncheon served daily from noon. Dinner served Wednesday and Thursday 5:00-8:30 pm.

The Coffee Shop
Open Tuesday to Sunday 11:00 am-5:00 pm. Closed Monday.

Members' Lounge
Open to Members and their guests from noon-5:30 pm. Wednesday and Thursday from noon-9:00 pm. Closed Monday.

Cameras
To protect works of art we ask visitors not to take lighting units, flashes, or tripods into the galleries. Many works may not be photographed; please check with security guard. All photographs must be for personal use. Thank you for your cooperation.

Address/Telephone
317 Dundas Street West
Ontario M5T 1G4 (416) 977-0414

How to Order

For tickets, reservations, course registration, information, please follow instructions in Events listings and the following procedure:

Address the department specified in Events listing.

Specify date, name of event, and number of tickets.

Indicate your name, address (with postal code) and phone numbers.

For tickets include a stamped, self-addressed envelope. Enclose a cheque payable to the Art Gallery of Ontario. Please do not combine requests or cheques to different departments.

Address Change

Please inform the Membership Office by:

Mailing new address with a previous mailing label OR

Telephoning new address giving your membership number (on mailing label)

AGO NEWS

VOLUME 7 NUMBER 7
SEPTEMBER 1985

Publisher
Manager, Membership Services
Anne Greaves

Editor
Clara Hargittay

Copy Editor
Catherine Van Baren

AGO NEWS is published eleven times a year by the Art Gallery of Ontario, 317 Dundas Street West, Toronto, M5T 1G4. Telephone: (416) 977-0414

Photo credits: All pictures in AGO NEWS by the Photographic Services Department of the Art Gallery of Ontario unless otherwise designated.

Canada Post
Postage paid
Postes Canada
Post payé

Bulk En nombre
third troisième
class classe

10854 Toronto

AGO NEWS

Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario
M5T 1G4